

# THE CONNOISSEUR



A JOURNAL of MUSIC & the FINE ARTS.



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# THE CONNOISSEUR.

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## ADDRESS.

WHEN a new periodical enters the lists to claim public patronage, the public require some explanation of its object and intention.—In an already published plan, we have endeavoured to state as concisely as possible, our intentions, yet on the occasion of a first appearance we ask a little indulgence, while we point out the objects we have in view.

Some kind friend might possibly hint, that surely among all the periodicals, quarterly, monthly, weekly, and daily, nothing can have been omitted; the ingenuity of man has not, surely, left any subject unexplored, on which a shadow of a claim for novelty could rest, even for a moment; and, if novelty does not aid, what other possible hope is there of ensuring a favourable reception from the public? We readily grant the force of this observation and its general application.

But though we at once disclaim all attempts at novelty in the execution of our work, yet we hope that the design of giving a joint view of the Sister Arts is not devoid of merit and convenience.

Music and Painting, however well they may have been discussed in works devoted to one or the other art, have hitherto been left to find an isolated place in the periodicals; we propose to treat of them conjointly, because these arts are seldom found alone;—it rarely happens that any one who possesses a taste for the one, does not intuitively enter into the beauties of the other;—they seem formed mutually to assist in developing a refined taste, for whilst the harmony of sounds imparts its pleasing influence, the harmony of colour and form will also induce pleasurable ideas in the same individual. To our other senses we submit as to a corporeal necessity, but with the ear and eye we take in all that can excite the powers of imagination, awaken within us the deepest emotions, and raise to sublimity the conceptions of the mind.

That these arts have been treated of, criticised, and reviewed, we must admit; but no periodical has yet appeared having for its object the combination of the two in one harmonious whole: this is the foundation on which we rest our claim, and, notwithstanding the crucible of the Quarterlies, the fostering care of the Monthlies, the peering eyes of the Weekly board, and the Briareus power of the Diurnal press—we do think that as yet such a journal has been left out of the category of human wants.

The immense scope for observation and remark which these subjects when thus blended offer, may not at first sight appear, but if we consider them attentively we shall find that they embrace almost every object of art with which the metropolis abounds; to say nothing of works of art in other countries, there are our splendid national collection of antique works and pictures; the numerous choice collections the property of our aristocracy, so noted for their unlimited indulgence of taste; and the works of our living artists, who can now be said to be advancing rapidly in the study and practice of the art:—in music all from the mighty opera and gigantic symphony to the unassuming melody, that by its simple beauty wins its way, is at our disposal; while still a highly interesting and somewhat unexplored region is to be found in the combined effects of sound, form, and colour, embracing the analogies between music and painting.

It is not our purpose to enter the lists of contention with contemporaries—our opinion once given, however controverted by them, will never call forth an editorial reply; on its own merits it must stand or fall. We have been led to this determination by observing how often periodicals are made the medium of badinage and sarcasm, to the neglect and detriment of a correct and high feeling for the arts:—if we err in our endeavours



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at any time, "to err is human," and we can claim no exemption from the common lot.

Whatever we propose to notice shall not be discussed in a spirit of mere fault finding; our aim is to seek for beauty wherever it may be found, and though we may be differed from, or may differ from others in opinion, still the seeking for *ideal beauty*—which must be the standard of all Art—cannot, we should hope, fail to produce a sympathizing and congenial spirit, in those who may extend to us the favour of their support.

With every number of the work will be given a piece of Music, vocal or instrumental, and a Design, both original, as often as possible; and which we hope will prove acceptable to those who honour us with their patronage.

One word about our name,—we thought for something less arrogant and more unassuming, but in vain—therefore, in justice to ourselves, we explain that we use it, by a sort of figure of speech, to express the thing that contains materials for the Connoisseur.

Gentle Reader, and under this term we would more particularly apostrophize the fair reader, to you, o'er whom especially the Arts shed their refined influence—whose sympathies are more alive to the tender emotions—whose life, severed from the strife of politics, the din of arms, and the ruder sports which animate and please the other sex, seems congenial to the sphere we are entering on—to you do we turn for support and influence; in our search for Beauty, to you must we come as a model for those graceful lines to rival which is the highest aim of the pencil. So too, in the endeavour to tell the romance and depth of those sentiments which your presence calls forth, arise the feeling and expression of the Musicians Art. If we succeed in gaining your favour we may feel assured our foundation is secure.

Who hath not proved how feebly words essay  
To fix one spark of Beauty's heavenly ray?  
Who doth not feel, until his failing sight  
Faints into dimness with its own delight,  
His changing cheek, his sinking heart confess  
The might—the majesty of loveliness?

\* \* \* \*

The light of love, the purity of grace,  
The mind, the music breathing from her face.

### THE FINE ARTS.

Encouragement and patronage are necessary for improvement and excellence in the study and practice of the fine arts. Not that we would detract from the glory of innate genius or seek to clog it with the trammels of this hard world—it needs but little for its refined and heavenly workings beyond its own atmosphere of intellect and soul. Yet, though the spirit which allured Cimabue from his school-boy tasks, and prompted him to pourtray the early efforts of his imagination, and instructed him, afterwards, in all the elegance and even grandeur of his mature works, unaided by any education, but that which he obtained from the stiff and insipid models of the Greek painters of his time, he doubtless benefited much by the liberal education afforded him and by the encouragement and support which his position in life would at once insure, for he was of noble family; not so his poor and interesting pupil Giotto, whom Cimabue found on the hills a simple shepherd, amusing himself by scratching on stones the forms of the sheep around him; he saw the stamp of beauty in every line, and struck with admiration at these rude efforts of genius, took him from the mountains to be his disciple;—the "little leaven," which the cultivated eye had detected, soon showed its effects in the works of beauty and grandeur which the uneducated and simple Giotto produced; he is said to have excelled his master in beauty and freedom;—yet, it can hardly be supposed that without the encouragement and assistance of the "great father of painting," and the good examples then placed before him, he would ever have become anything more than the simple shepherd, though with a mind full of ideas of beauty and intellect. Many instances might be cited to show the good results of judicious patronage, and alas! but too many also where genius and merit of high order have pined, hidden and neglected, from the want of that support.

Nothing tended more to the advancement of art in Italy than the demand for pictures and decorative works which accompanied the ascendancy and prosperity of the Romish Christian Church in that country; pictures became a necessary element in the performance of the gorgeous and impressive religious ceremonies, no church nor convent was complete without its splendid pictures, by which ideas of devotion and sentiments of



reverence were excited in the minds of the people: amongst the many glorious results of this extended patronage stand forth the splendid works of L. da Vinci, M. Angelo, and Raffaele, nearly all of which represent sacred subjects, in accordance with the feeling of the age; it has been well said that these were "happy times for artists, when merit was rarely unnoticed and more rarely unrewarded."

But if we trace the progress of art in Britain we shall not find that at any period there has existed anything approaching the encouragement and taste which in the present day urge on the study and keep up the energies of our artists.

The impetus given to art in this country by such men as Reynolds, Lawrence, and Barry, tended rather to the formation of a good school of portrait painters than to the study of grandeur and composition, in which the modern German schools have excelled, on this account we have been called a "school of portrait painters," of the best it is admitted;—but the admirable lectures of our academicians have laid the foundation of better ideas of grandeur and beauty, and sounder notions of the art in general.

The dawn of a new era has long been breaking, and now the prospect warms with cheering light;—the carrying out of the noble designs for the Houses of Parliament in the full scope and wishes of the architect paved the way,—the creation of the Royal Commission of Fine Arts followed, ready with a liberal and impartial hand to reward real merit; the competition in cartoons was proposed, it was thought that our artists were deficient in power of composition and drawing, that but a meagre display could be expected, but what was the result;—numbers of excellent works were sent in, some exhibiting talent of high order, and the general excellence was so striking as to call forth the praises of the Commission; this proves that when encouragement is offered talent is not wanting: the people crowded to see these works day after day, eager groups of all ranks and ages were to be seen crowding before the finer works, enjoying the story told, and appreciating the talent displayed;—this is better than gold, this is what artists want; for as the taste of the public is refined, so the standard of works will be raised.

It was said that our artists would fall short in the execution of frescoes, that we must send for Cornelius

or some of the practised Germans to execute our works, but the trial was made, and it was soon discovered that British artists could work in fresco, indeed some of their works must have far surpassed the expectations of the Commission.

The system of offering premiums for the best works is a liberal and just method of promoting the study of the fine arts; by its means artists may be brought into notice who would otherwise have had no opportunity of exhibiting their powers; at the same time such a spirit of emulation is excited as must tend to elevate the study of the art and enrich our collections.

In a similar way the society of the Art Union operates to the benefit both of the artists and the admirers of art, at the same time that it must in some measure help to raise the standard of art in this country; the system of premiums and competition has been adopted by this society, after the example of the Royal Commission of fine arts: and we may mention, also, the fact of a large sum of money having lately been awarded to the best design and picture for an altar piece, in accordance with the last wish of a patron of art.

All this denotes a highly satisfactory state of the public taste and a disposition to encourage and promote the success of the fine arts in a practical and efficient manner.

But having said thus much in reference to the practical bearing and necessity for support and patronage, addressed chiefly to the patrons of the fine arts; we have some remarks to offer to the notice of artists themselves, which we trust will be taken as they are meant, in a spirit of love for the art and with a desire to do good:—when a man is poor he is glad to solace his mind with thoughts of beauty and sentiment, which, he thanks heaven, he can indulge in without money; devoid too of earthly riches he feels a pride and satisfaction at the lasting richness of his mental store; this devotion to the arts is always accompanied with good results; his mind, absorbed by the study, lends all its force to the production of his best works, and sooner or later the merit of these is perceived: if he has survived the numerous discouragements and arduous labours of his path, he now begins to derive the benefit and reward which he deserves; he grows rich, and then comes the danger, lest the love of luxury, the charms of polite society, and the lighter

pursuits of literature, should allure him from the pursuit of his art with that enthusiasm and close study which are so necessary to high attainments.

The successful artist should remember that to gain wealth is not the object of his art, and above all, let him not forget, when enjoying the just recompense of his talents and exertions, that he can do good to his poorer brethren.

### BIOGRAPHY.

#### LORENZO DE MEDICI.

The fifteenth century comprehends a most important and interesting period of history:—The revival of literature, the invention of printing, the revival of the fine arts and the introduction of true principles of taste, and the schism from the Church of Rome, afford such a flood of thought, that one is in danger of entering upon too many enticing paths at once; we have to do with art, however, and happily materials are not wanting, did our space allow, for a very lengthened and comprehensive dissertation.

After the days of Dante, Boccaccio, and Petrarca, a night of unexpected darkness spread over Italy, but Florence again saw the light break forth with a more permanent lustre; the empire of science and taste was again restored under the auspices of the House of Medici, and especially through the ardour and example of Lorenzo, than whom no man was ever more admired and venerated by his contemporaries, for his original genius, versatile talents, and noble disposition.

LORENZO DE MEDICI, surnamed the Magnificent, was born the 1st of January, 1448. From his earliest years he had shewn a retentive and vigorous mind, his talents were well cultivated by the society of his father, and grandfather Cosmo de Medici, called Pere de la Patrie; his mother too, Lucretia, who was one of the most accomplished women of the age, and distinguished both by her own writings and her patronage of learning, assisted in his education. Lorenzo became a proficient in the learning and philosophy of the period, and made himself conspicuous as a poet at an early age.

In person he was tall and athletic with an appearance of great strength; his sight was weak and he had no sense of smell, his voice too was harsh and unpleasing; his disposition was noble and generous and of high courage, from which he was called *il magnifico*: as an instance of his nobleness—when the conspiracy of Luca Pitti was discovered he allowed many who were implicated to remain unpunished, saying “he only knows how to conquer who knows how to forgive.” His universal skill was very surprising, from feats of strength in the tournaments to the most delicate and refined pursuits, and those of grave learning; in all of which he soon arrived at proficiency: his innate taste for the fine arts seems to have needed no instructor.

Lorenzo succeeded to the Republic of Florence, and in 1472 he established the Academy of Pisa, and supported it by large contributions both of books and money.

Lorenzo was deeply susceptible of the tender passion; when at an early age, a young lady of great beauty died at Florence who was so much beloved by all that it became fashionable to write sonnets in her praise; he contested with the youths of Florence in doing honours to the departed beauty, but without having been really in love with her; his thoughts were however full of love, and there happened to be a festival at Florence at this time to which all the noble and beautiful resorted; Lorenzo sauntering among the gay company, saw a lady of surpassing beauty, who won his heart by the grace and elegance of her manners; after saying everything in praise of her beauty and talent, he says “She avoided an error too common among women, who when they think themselves sensible become for the most part insupportable,” he ends his description of her by saying, “I could not help thinking the lady who had died as the star of Venus, which at the approach of the sun is totally overpowered and extinguished.”—With these sentiments he wrote the following lines.—

Lasso a me, quando io son la dove sia  
Quell' angelico, altero, e dolce volto,  
Il freddo sangue intorno al core accolto  
Lascia senza color la faccia mia:

Poor Lorenzo forsook the glaring halls for roaming solitude in “woodlands wild.” In another sonnet written at this time he sings with great poetic feeling,

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Le piazze, e tempj, & gli edifici magni,  
Le delizie, il tesor, qual accompagni  
Mille duri pensier, mille dolori:  
Un verde praticel pien di bei fiori,  
Un rivolo, chi l'herba intorno bagni,  
Un angelletto, che d'amor si lagni,  
Acquet molto meglio i nostri ardori:  
L'ombrese selve, i sassi, e gli alti monti,  
Gli antri oscuri, e le fere fuggitive,  
Qualche leggiadra ninfa paurosa;  
Quivi veggo io con pensier vaghi, e pronti,  
Le belle luci, come fossin vive.  
Qui me le toglie hor una, hor altra cosa.

(To be continued.)

### LA BELLE JARDINIÈRE.

THE original picture, by Raphael, of this subject is in the gallery of the Louvre, it is one of his most finished easel pictures; in general composition it is very similar to two other works, the “Virgin in the meadow,” in the Belvedere gallery at Vienna, and the “Madonna del Cardellino,” in the tribune of the Uffizj at Florence; but this is a more perfect work than the other two, as if the great painter had improved by his study of the subject; it was probably painted at Florence, about the time from 1505 to 1508.



La Belle Jardinier.

H. C. Maguire chromolith.

Printed by Stannard.



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La Belle Jardinière.







*Lorenzo De' Medici,  
From an engraving by Raphael Morghen,  
after a picture by Vasari*

STANDARD & CO. LITH. PRINTERS, 7, POLAND ST. OXFORD STREET



The Virgin is represented sitting on a mass of rocks in a meadow covered with flowers. The infant Jesus stands upon the foot of his mother and looks up at her with the deepest and purest expression of attention and tender affection. The Virgin who supports him with her right hand at his back, holds also the left arm of the infant Christ, looking earnestly at this cherished son, with all the delight of a mother's love. On the left of the Virgin, St. John kneels supported by his cross, and gazes with the most devoted and reverential expression at Jesus. This graceful and beautiful group is composed in the most artistical and symmetrical manner, the whole forming a pyramidal arrangement of graceful curves and flowing lines, which alone would form an object highly pleasing to the eye, but when we observe the beauty and delicacy in the expression of the attitudes and countenances, we are struck with feelings of sympathy, wonder, and admiration.

This charming picture was painted when Raphael was young, and in what is called his second manner, after he had seen the works of L. da Vinci and M. Angelo, by which he profited much; he is said to have blessed himself that he lived in the time of M. Angelo. The figures are rounder in form and the draperies more graceful and grand than in his earlier works, the colour too is more brilliant and the perspective more correct and effective; but there are still traces of the Peruginese school shown in the execution. Raphael has been censured for having drawn the Virgin with the head-dress of the Florentine peasant girl and for having placed a modern book in her hand, but these are very insignificant faults, in fact they belong to the painters of the period. The countenance of the Virgin has an air of candour, nobleness, modesty, and beauty, which with her graceful figure give the idea of beauty and virtue united, and represent perfectly the character of the holy Virgin. The smile of the infant Christ is sweet and innocent at the same time that there is a divine grandeur in the expression. This picture was called the *Belle Jardinière* chiefly because of the dress; it was ordered to be painted by a gentleman of Siena, but Raphael left it unfinished when he went to Rome, and Ghirlandaio finished the blue drapery. Francis I. bought this picture of the Siennese gentleman and it has since then always belonged to the Kings of France. All painters have represented holy families, but Raphael alone could pourtray the saint-like expression and form of the Virgin mother, and combine with the graces of innocent childhood the heavenly expression of the infant Saviour.

A good copy of this picture, said to have belonged to the Cardinal Mazarin, and by some authors mistaken for a duplicate, was lately for sale in this country: in the copy which accompanies this description, the artist has endeavoured to imitate the colours and general effect as far as the art of chromolithography will admit.

The dimensions of the picture in the Louvre are in height three feet, seven inches, six lines, in breadth two feet, five inches, six lines.

## SALES OF PICTURES AND WORKS OF ART.

**SALE OF THE COLLECTION AND WORKS OF THE LATE MR. GEDDES, R.A.**—This sale, by Christie and Manson, extended over six days, and was well attended by the cognoscenti. The drawings and prints were very numerous, and some of high character; the prices fetched, were however, generally low; here and there some brought a few pounds,—as the etchings of *Trees* by Rembrandt, and the *Portrait of Ephraim Bonas*, which sold for £9. 10s. and £15. 10s.: etchings by this famous master have been sold for £300. The drawings by Raphael are very interesting, but the difficulty of persuading people that they are really by his own hand damps the sale. The pictures were not the best of their kind, though some were beyond the average:—631, a finished *Sketch* by Rubens, for the ceiling of Whitehall, a very good picture, sold for £85.; 641, *Titian's Daughter*, in very fine colour, sold for £189.; Rembrandt's *Mother*, for £325.; the *Pontormo* brought £327.—painted from the design of M. Angelo—an interesting picture; of the two *Schiavones*, in very fine colouring, the smaller one (653), a *Holy Family*, sold for £441., the *Christ Disputing*, for £241. 10s. The copies by Mr. Geddes brought unusually high prices: that after *Titian's Diana and Actæon* sold for £367. 10. Two small terra cottas, one by M. Angelo, the other after his *Moses*, sold for £141. 15s. This day's sale realized near £4,000. We may remark, that the value of works of art is thus shown to be rising.

**LARGE SALE OF PICTURES AND WORKS OF ART AT DUBLIN.**—The collection of the late Miss Johnstone, the accumulation of many years active and skilful search after objects of beauty and rarity, is being gradually dispersed, the sale will occupy eighteen days. We hope to notice it more fully in our next.

## VARIETIES.

**BALLADS.**—The very fine collection of old English broad-side ballads sold at Mr. Bright's sale for £535., is deposited in the British Museum.

Victor Hugo has been elected by the French Academy to the vacant chair of Casimir Delavigne.

**BRITISH SCULPTURE.**—Another exhibition of works comes off in June, in Westminster Hall.

**SCHOOL OF DESIGN.**—The Rotunda, on the Surrey side, is about to be turned into a school of art.

**PROVINCIAL ART.**—A bill is before Parliament for promoting the establishment of museums and schools of art throughout the kingdom.

**THE BENEFIT OF THE FINE ARTS TO MUSIC.**—While Dr. Burney was travelling abroad collecting materials for his *History of Music*, he found at Florence an ancient statue of Apollo, with a fiddle and bow in his hand; this, he considered, would decide the long contested point, as to the antiquity of the instrument. Many connoisseurs had decided that the work was antique, but at last Raphael Mengs was requested to give his opinion; without knowing the object of the inquiry, this artist said, "there is no doubt but that the statue is of antiquity, but the arms and fiddle have been added recently: this was proved afterwards to be the case.

**ROYAL ACADEMY EXHIBITION.**—We have been favoured with a sight of some of the works to be exhibited here, and can promise a very great treat to the lovers of art. The first Monday in May is "the opening day."

**"THE CATHEDRALS OF FRANCE."**—The Abbé Bourassé is going on most successfully with this fine illustrated work.—*Lit. Gaz.*



**PENTIMENTI.**—We have lately seen in the possession of Mr. Novaro an original sketch in oils, by Rubens, of the picture in the National Gallery.—“the Judgment of Paris,” in which the composition differs considerably; there are several little Bambinos playing about the group of Juno, Venus, and Minerva, and a number of grotesque heads peering out from among the branches of the trees on the left of the picture, and the position of the leg of Paris is also different:—on examining the picture in the National Gallery closely, some of these may be seen under the paint, more especially a complete figure between Juno and Venus; and the leg of Paris. Such facts are very interesting, as they show that great men completed their works slowly, and often arrived at perfection by perceiving their own defects; pictures which exhibit these corrections are much prized by Connoisseurs.

**EARLY ITALIAN BRONZE.**—At the evening meeting of the Royal Institution, Albemarle Street, on Friday the 4th ult., a very beautiful little bronze of the Virgin and Child was exhibited; it was called early Italian, and certainly bears the stamp of early art, but not, we should think, beyond the period of Raphael; for it is quite in his manner, and very distinct from the Greek antique. It is about seven inches high, and rests upon a small disc of bronze: the face and neck are much brighter, and look as if they had been gilt at some time; the child too, has the same appearance.

**STATUE OF THE QUEEN.**—We were favoured with a sight of this very creditable work, in Mr. Lough's atelier, intended for the Royal Exchange. It is heroic, and the talented sculptor has succeeded in keeping the delicate feminine expression of her Majesty's features, without losing the likeness; the draperies are simply composed, but we think rather too tucked in and formal at the pedestal.

**RELICS.**—The Archbishop of Paris has published a pastoral letter, announcing that the following relics would be exposed in the Church of Notre Dame during Passion Week, viz:—A considerable piece of the true cross, the crown of thorns, and one of the nails of the cross!

Madame Katinka de Dietz, Pianiste to the Queen of Bavaria, visits London this month—her playing is said to be very fine.

**FALLING STARS.**—The fair and captivating houris of the ballet are wont to electrify beholders; the following odd Terpsichorean phenomena might lead a speculative person to suppose they were not free from the electric force themselves. The pretty Lucille Grahn, while performing in the Eolide, and in the climax of one of her best “pas,” fell suddenly to the ground; the anxiety of the audience was no sooner relieved by the joyous bounding of the second danseuse, when, alas, this fairy also obeyed the laws of gravity with rather a severe fall; at the same moment almost, at the Adelphi, Madame Celeste (in the part of Miami) had the misfortune to miss her footing in taking the leap into the river;—we are glad to say, however, that no serious results have followed these little contretemps.

**INSTITUTE OF FINE ARTS.**—On Saturday, April 5th, a very interesting discussion occurred upon early Italian Art before the time of L. da Vinci and M. Angelo. On this day, the second period, that of M. Angelo, will be discussed, we shall report progress.

**CHAIR OF MUSIC, EDINBURGH UNIVERSITY.**—Mr. Donaldson was elected.—Sir H. Bishop and Müller withdrew before the election; there were fifteen candidates.

## MUSIC.

### SKETCHES OF THE ART.

#### No. I.—*Early History.*

THE object of this series of Musical Sketches is to present to the reader such portions of the past and present history of music, as it is thought will not be unacceptable to any one who feels an interest in the art. Those who study music merely as a recreation cannot be expected to go through a mass of reading, in works, from their very nature, unprepossessing; but portions selected may afford amusement and instruction, and probably give an inclination to become more acquainted with the character of the earlier periods of the art. With this intention declared, we will endeavour to condense as much as possible the history of music, from the earliest to the present time, reserving for future numbers the details of particular periods:—in doing this, we shall avoid technicalities as much as possible.

The early origin of every art and science is in general involved in a labyrinth of obscurity, from which it seems impossible to extricate it; as this is true in painting, sculpture, architecture, &c., so it is in music, which, like every other science, has had its infancy, childhood, and youth, before arriving at maturity; but of these early conditions, scarce any trace remains.

We may, however, take it for granted that nature herself furnished the first principles; and as regards music, we may suppose that the voices of birds and animals, the fall of waters, or the concussion of hard bodies, gave the minds of intelligent creatures such ideas of sound as have, by the industry and faculties of man, been improved and brought into a system.

In tracing our steps back to the early periods we must go to the annals of the land of Egypt, the fruitful parent of all the arts and sciences. For although Jubal, the sixth descendant from Cain, is called “the father of all such as handle the harp and organ,” there is only one place in the Bible, our earliest history, where music is mentioned before the exodus, and that is, where Laban says to Jacob, “Wherefore didst thou flee away secretly, and steal away from me and didst not tell me, that I might have sent thee away with mirth, and with songs, and with tabret, and with harp”—but after the exodus, very frequent mention is made of songs and instrumental music; we may infer then, that the Egyptians were their instructors; to the same source also must we go for the music of the Greeks, which was brought from thence by Pythagoras, his system, however, is irrecoverably lost: that they subsequently made considerable advances in the science, there can be no doubt, as we have sufficient evidence that they were acquainted both with the enharmonic and chromatic genera; but when the Romans, a nation addicted more to arms and arts, gained the superiority over the civilized world these genera fell into disuse; the only change that the Romans effected was that of rejecting the Greek characters, and assuming instead the letters of their own alphabet, the use of which has continued down even to the present time.

Whilst speaking of music, prior to the christian era, we may suppose that the time at which it most flourished was coeval with what we know to be the most flourishing period of the sister arts—painting, sculpture, and architecture—namely, about a century before and after the time of Alexander the Great, (about three centuries before the christian era;) from that time, all the arts declined. Fortunately for mankind, the remains of sculpture and architecture have escaped the ravages of time and barbarians, and show us the state of perfection that had then been arrived at; these splendid remains of antiquity stand as yet unrivalled by any modern productions, and are the studies for the whole world; but with regard to music, hardly any trace remains by which its exact state at that early period can be determined; yet, since such perfection was attained in those arts, exhibited by the remains which still exist, and beyond which it is impossible for the mind to conceive a higher standard of excellence, it cannot be supposed that the enquiring mind and highly cultivated taste of the Greeks, would have been content with such moderate pretensions to musical excellence as it is generally supposed they possessed.

We turn now to the first centuries of the christian era, notwithstanding the sensible decline of the arts at this period, some traces remain; with regard to music, it does not seem probable that any new species was invented; the early christians, sanctioned by the example of the apostles, availed themselves of the influence of music in their devotional exercises; and no doubt adapted to psalms and hymns such simple strains as were familiar to the public ear. No specimens however of the music adopted by the primitive christians remain, although it is probable that some of the sacred melodies used by the apostles and their successors may have been such as were used by the Hebrews. About the beginning of the fourth century, mention is made of a regular choir being established at Antioch, and St. Ambrose is said to have brought thence the manner of chanting the psalms which he established at Milan, and which was afterwards called the Ambrosian chant, this consisted only of four tones, and continued with a few alterations till the time of Gregory. This Pontiff, deservedly surnamed the Great, was born at Rome, about the year 550, it is not our purpose to speak of him, otherwise than as having been the composer of the chant that goes by his name, which extended the four tones of St. Ambrose to eight; and this chant may be said to be the basis on which the science of modern music has been constructed, although the system was not completed until some centuries after, by Guido Aretino, a Benedictine Monk of Florence, who lived about the beginning of the eleventh century; Guido may be said to have invented the use of the spaces; the staff of five lines had existed about fifty years before his time, but he placed notes in the spaces as well as on the lines, and thus completed the system which has continued the same ever since.

The plain chant consisted of notes of equal value and up to this time was the only music studied. The organ and voice moved together, there was no rhythm,

musicians, however, now began to feel the necessity of adhering to a stricter time; the first author who wrote on this subject was Franco of Cologne, about the year 1066; before his time many attempts had been made but he was the first who reduced the rules of rhythm into a system which was called *Cantus Mensurabilis*, or measured chants, *i. e.* certain characters signifying the duration of sound, of which the maxima or large, long, breve, and semi-breve, were Franco's invention; the minim, semi-minim or crotchet, the chroma or quaver, and the semi-chroma, are undeniably of much later date.

From this time many innovations crept into the church service, derived probably, from the songs of the troubadours, who appear to be the first who used a kind of melody for the voice with an accompaniment; but such irregularities at last followed that Pope Marcellus prohibited strictly the use of any but the original Gregorian chant. An effectual stop might thus have been put to any further progress in the art of music, but fortunately Palestrina arose to vindicate the science, and wrote a mass which he presented to the Pope; this composition was performed at Easter 1555, before the Pope and cardinals, who found it so pleasing that music was restored to favour, and more firmly re-established. Palestrina carried the grave and ecclesiastic style of music to a degree of perfection unknown before; from him arose subsequently oratorios and dramas, sacred and profane. The first known oratorio was set to music by a Roman nobleman, Emilio del Cavaliere, it is called *Rappresentatione di Anima e di Corpo*, and was performed at Rome in the year 1600. The names of Peri and Monteverde must also be associated with his, and from this time the modern lyric drama may be said to have originated, improving, as the science and taste advanced, under the fostering care of Cesti, Scarlatti, and Pergolesi, until the time of Gluck, about the middle of the last century, who may be said to have brought the lyric drama to perfection, and became the model to his successors.

We have now brought down this slight sketch to the period which may be considered the Augustan age of musical literature, for the names of Handel, Haydn, Gluck, Mozart, and Beethoven, must for ever remain as colossal emblems of the science which they have adorned and advanced; whatever changes may hereafter be effected can never obliterate their works, which stand as models for succeeding generations.

#### THE HEART'S MISGIVINGS.

He sought me with his wand'ring eye,  
Such looks 'twere best indeed to shun,  
But mine gave fondly its reply,  
And I too lightly have been won.  
Yet once he loved, and can he now  
Those vows we whispered, all forget,  
Alas—why else that alter'd brow,  
It was not such when first we met.  
In vain to banish all I try,  
And o'er the past in silence mourn,  
The more the once lov'd thought I fly,  
My heart more welcomes its return.  
But such is ever woman's lot,  
And sad her heart's misgivings prove,  
Tho' sought and cherished, then forgot,  
'Tis her's in sorrow still to love.



## ITALIAN OPERA.

Another season has now opened its prospects upon us, and all who are interested have no doubt, ere this, formed some idea of what it is likely to afford. Within the last few years a change for the better has, been wrought over the scene; namely, in making the period before Easter one of greater attraction; formerly no one expected anything worth hearing or seeing till after the recess, and consequently little or no interest was taken in the music, singers, or ballet department. As things are managed now the opening night has a real claim upon the public, and those who once eschewed the opening nights now eagerly seek them.

More than ever has been done this year in catering for the public gratification. The first night presented to us a new opera and one which had not even undergone a Parisian ordeal, the usual process preparatory to an introduction into this country; singers of considerable notoriety added their powerful assistance with the charms of the ballet to win an audience. Such a state of things shews an onward progress in musical taste, and ere long we may look for greater changes and find perhaps that the Italian Opera of this country may yet shew itself the first school for operatic talent. The theatre was on this occasion filled with company anxious to hear the promised novelties. The opera that ushered in the season was from the pen of a young composer named Verdi, its title, *Ernani*; it is founded on a story called *L'honneur Castellan*, by Victor Hugo; the music throughout is extremely well written and shews considerable powers of instrumentation, but melody is wanting, and perhaps to this and the style of the libretto must be attributed its want of success; no libretto could have been worse constructed for dramatic effect. The characters seemed as if playing a game at hide and seek, and scarce a scene could be called effective because the plot is so undefined. We think that with better materials, such as a good plot is more calculated to inspire, this composer would take a high rank in the musical drama. The most effective parts were the finale of the first part, which was indeed an exceedingly fine piece of writing, a duet in the second part, and the trio with which the opera concluded.

A new singer appeared as *Prima Donna*, Madame Rita Borio, whose voice is a mezzo soprano, her low tones are particularly good, but the upper ones are weak; we think she will prove an acquisition, as in addition to her qualifications as a singer, she is a good actress; but in this opera it is hardly fair to judge of her vocal capabilities, as the part is too high for her natural compass.

*April 8th.*—The tide of enjoyment and display is fast reaching its flood; the brilliant Grisi and the glorious Lablache have received a hearty welcome from the rank and fashion of the season. In no character is Grisi more successful than in *Norma*, which she chose to sing first; she looks the imperious, passionate priestess, well, and sings with a brilliancy which is surprising. Madlle. Rosetti sang the part of Adalgisa for the first time, and that very creditably, but with a sad deficiency in feeling, both in voice and countenance. Moriani took the part of Pollione exceedingly well, but it is not an interesting one. The assemblage of beauty, rank, and fashion, was unusually brilliant on this occasion: Her Majesty, the Prince, and other members of the Royal Family, honored the theatre with their presence.

**MADAME CASTELLAN'S DEBUT**, April 1st.—We sauntered to the opera, in a state of careless ennui, to hear this lady sing the part of Lucia, little dreaming that any one could supplant

the remembrance of Persiani with her silvery tones, but the debutante is passing fair; her brilliant eyes and pleasing features, ever alive with emotion and sentiment, first seize ones attention, and the charming *abbandono* expression with which she sang the cavatina "*Ancor nou giunse!*" and the perfect tune of her tones conspired to captivate the audience,—loud bravas resounded on every side. "*Me infelice*" was sung with great pathos, and in the well known "*Spargi di qualche pianto*," her singing was delightful and excellent; Madame Persiani usually carried a lyre in this scene, Castellan sang it without one; she deserves great praise and must take a very high place as an opera singer. Moriani throws a plaintive quality into his tones which is very expressive, indeed the whole opera was exceedingly well performed, the only qualms of dissatisfaction we felt were at Signor Fornasari's mistaken notions of tone and the art of singing.

**FELICIEN DAVID'S "LE DESERT."**—A second hearing of this work, as performed so very well by the opera company and band, confirms the idea we at first felt, that the motives are some of them good, but the general effects are not tasteful or grand: the melody sung by Moriani, called "*La reverie du soir*" is the gem, but its accompanying symphonies are too long and monotonous. At the concert given on Friday evening the overture to a *Midsummer night's dream* was done in most masterly style and with a delicate and beautiful reading highly creditable to the excellent band;—the high taste of Her Majesty and the Prince was shewn by a command for its repetition.

## ANCIENT CONCERTS.

THE first concert took place at the Hanover Square Rooms on Wednesday, April 2nd, under the direction of his Royal Highness the Duke of Cambridge. The selection of music was very good, but did not, however, gather the subscribers together in any number. In fact, it does not seem to be the fashion at these concerts to favour the first night, and consequently the few that attend make rather a chilly appearance. On this occasion we were sorry for the absentees, as they lost a most agreeable evening; of which the programme will be a proof.

The Solo singers on this evening were Madame Caradori Allan, Miss Barrett, Madlle. Schloss, and Mr. Machin. Madame Caradori's style of singing is too well known and appreciated to require any comment;—in the air from the *Passione* of Paisiello she got through very creditably, we speak thus of it as the music is certainly not adapted for the voice, and therefore we must not be surprised if the execution of it should never be quite perfect; in the air from *Guglielmi* she was far more effective—indeed the *Preghiera* was a finished performance.

Miss Barrett made her debut on this occasion, her voice is a soprano very full and rich in quality, she is a pupil of Signor Crivelli's at the Royal Academy of Music, and showed the value of the school in which she has been taught. Her intonation is pure and perfect, and her delivery is so easy that through the whole extent of her voice, there is not the slightest effort in producing her beautifully clear notes; we over-heard some of the old subscribers say, that she reminded them very much of



Mrs. Billington. Handel's air, "From mighty Kings," was selected for her, and she executed it very well indeed.

Madlle. Schloss is also a debutante, her voice is a contralto of a full quality; she sang the air "Return O God of Hosts," very correctly and well; and also the "Parto! ma tu" of Mozart, which, with the clarionet obligato is a very trying performance, particularly when the player possesses the skill displayed by Mr. Williams. The duet from Mayer, "Per Pieta," which she sang with Caradori is not very effective, and though exceedingly well done it was received but coldly; our space will not permit us to notice the other works, except to say that some of them were performed for the first time, on this occasion, in this country, viz: the selection from *Te Deum*, *Sarti*; *Graduale*, *Seyfried*; *Quartet*, *Weigl*; *Quartet*, *Caldara*; and *Madrigal*, *T. Greaves*; and of this last we cannot forbear mentioning the very beautiful manner in which it was sung by the full choir.

#### Second Concert, Wednesday, April 16th, 1845.

##### PART I.

THE NATIONAL ANTHEM. Go. Give the Queen.  
OVERTURE..... (*Gaudeamus d'Estro*)..... *Mohr*.  
CHORUS. O the pleasures of the piazas (*Acis & Galatea*)..... *Handel*.  
ARIA. Chi vidi mai..... (*La Famiglia Scizzera*)..... *Weigl*.  
RECIT. Ah si, miei fidi..... (*Faniska*)..... *Cherubini*.  
ARIA. Ardo d'un cieco amor..... (*Faniska*)..... *Cherubini*.  
CONCERTO..... *Emilio del Cavaliere*, A. D. 1600,  
and ROMANESCA, of the fifteenth century.  
SOINA. Io torio il mio..... (*Orontes*)..... *Cesti*, A. D. 1649.  
QUARTETTO. Che dirò che lei degg'io..... (*La Villanella rapita*) *Mozart*.  
QUARTETTO. Qui fredda sia..... (*Passione*)..... *Green*.  
SELECTION from the Op. a of *Cythere assiegée*..... *Gluck*.

##### PART II.

OVERTURE..... (*La Villanella rapita*)..... *Mozart*.  
RECIT. Qual orribil soggiorno..... (*Faniska*)..... *Cherubini*.  
ARIA. Da un dolore..... (*Faniska*)..... *Cherubini*.  
CHORUS. God is our refuge..... *Mozart*, A. D. 1765.  
ARIA. Sento giusto..... (*Proizmy*)..... *Handel*.  
SPANISH VILANCOICO. A las armas..... *Solo di Puebla*, A. D. 1520.  
ARIETTA. Se nel ben..... *Stradella*, A. D. 1680.  
SEPTETTO. Ceri, quello ch'io dispongo..... (*La Famiglia Scizzera*) *Weigl*.  
CHORUS. Hail, children's children!..... (*King Stephen*)..... *Beethoven*.

This concert took place last Wednesday, April 16th, under the direction of His Royal Highness Prince Albert, who displayed much taste in his selection. The solo singers were Madame Caradori Allan, Miss Barrett, Signor Mario, and Herr Staudigl. Our meed of praise is due to all for their performance of the pieces selected for them, particularly Staudigl, in the aria of *Faniska* of *Cherubini*, the mental reading of this composition displayed at the same time the vocal powers of the artist. Our limits will not permit us to notice all the pieces, but the concerto of *Emilio del Cavaliere*, A. D. 1600, and a *Romanesca* of the fifteenth century, performed on the instruments that were in use at that time, formed a pleasing variety in the entertainment; the instruments for which the concerto was written, were violino francese, viola d'amore, viola da braccia due viole da gamba, chitarra, peorbo, arpa, organ, and violone; for the *Romanesca*, violino francese, due viole, due viole de gamba, lute and violino, the compositions were both very pretty; the effect produced was much the same as when the mutes are used in our modern orchestras. The resuscitation of this music and instruments, which last were borrowed from the conservatoire royale at Brussels, forms a subject of interest to all lovers of music, pleasing in itself, and by contrast, shewing the improvements which have thrown so much greater resources within the grasp of the modern composer. There was another resuscitation, a Spanish Vilancico,

written for six guitars, and sung by eighteen young ladies of the Royal Academy of music, dressed in virgin white with red rosettes, who at the same time that they charmed the ear, also proved a source of gratification to the sight; so well indeed was it performed that it was encored. The Queen and Prince Albert were present and stayed to the last; the Prince deserves the thanks of all admirers of ancient music for thus bringing before the public these compositions, and he it was, if we do not mistake, who first set the example which has been followed up by the other directors. Out of sixteen pieces of music which were given in the programme, no less than thirteen were first performances at these concerts. The next concert, we see, is fixed for April 30th.

#### PHILHARMONIC CONCERTS.

These Concerts commenced for the season on Monday, March 31st.

This Society, which was established with the view of creating a taste for instrumental compositions in this country, at one time was held in the highest estimation, probably in some degree owing to its novelty as well as the host of musical talent of which the orchestra was then composed; at present, however, the interest seems to have diminished, as we do not see the same array of names as formerly among the subscribers; two reasons suggest themselves as the cause. First,—That year after year the same compositions are played over and over again, beautiful no doubt they are, as the names of Haydn, Mozart, and Beethoven, will testify, but the vulgar adage of "too much of a good thing" has we think been productive of the same result in this as in all similar instances. Novelty is no doubt desirable, at all events the public always think so. The other cause which occurs to us, proceeds from the performance itself. The band assumes to itself the character of being the finest in the world; individually, no doubt, all the players may be considered of the first class, but the combination alone of individual excellence is not sufficient—there ought to be a united feeling pervading the whole and a wish on the part of each to submit himself in order to produce the general effect; such however is not the case, and the consequence is that the reading of the music is of the most common description,—in short a mere reading and playing of the note; light and shade is rarely attempted—the desire is to be heard, and accordingly they are heard most loudly. In accompaniment of vocal or instrumental performers, this defect is most glaring. Miss Rainforth's singing was overwhelmed, and the admirable and delicate pianoforte playing of Madlle. Oury shared the same fate. Mons. Sainton was a little more fortunate, for which we were thankful, as it gave us an opportunity of hearing his most masterly and beautiful performance of a concerto by Spohr.

We have not made these remarks in any unkind spirit. It is evident that the Philharmonic Concerts do not attract the public, and we have merely suggested these as the principal causes, which we have heard

from many—many who have felt themselves, and still feel, an interest in this society, and would wish to see it more patronized than it now is. Of the other vocalists, Madame Albertazzi and Signor F. Lablache, it may be said that they possess very fine voices. We will conclude our observations by saying that we do not think that a willow wand merely moved up and down in a mechanical manner before the orchestra can be of any essential use in producing the proper reading of a composition.

*Second Concert, Monday, April 14th, 1845.*

PART I.	
Overture, Euryanthe.....	C. M. von Weber.
Aria, "O! wie will ich triumphiren," Herr STAUDIGL (Die Entführung aus dem Serail).....	Mozart.
New Concerto, MS., Violin, M. VIEUXTEMPS.....	Vieuxtemps.
Recit. "Ah perfido," } Miss BIRCH.....	Beethoven.
Aria, "Per pietà," }	Beethoven.
Sinfonia in A, No. 7.....	Beethoven.
PART II.	
Overture, Anacreon.....	Cherubini.
Recit. "Io tradir," } Madame BLAES MERTZ, Aria, Un amante sventurato," } with Clarinet obligato, } Girchner.	
M. BLAES.....	
The First Walpurgis-Night, Miss M. WILLIAMS, Mr. ALLEN, and Herr STAUDIGL, with Chorus.....	
Mendelssohn Bartholdy.	
Leader, Mr. T. COOKE.—Conductor, Sir H. R. BISHOP.	

The above programme is on the usual plan of the concerts of this society, against which no objection whatever can be raised. In the performance of the instrumental music we are obliged to notice that throughout there was a want of precision which must always mar the effect; the first Walpurgis-Night of Mendelssohn's was performed at these concerts last year; we were not then very much struck with this composition although the talented composer himself conducted it, nor do we find it improve much on repetition; it is not without some very effective passages, but as a whole it does not rank as a first-rate work, it is composed upon a poem by Goethe, an account of which we take from the programme:—"The German legend, that witches and evil spirits assemble in the night of the 1st May (Walpurgisnacht) on the summit of the Harz mountains, is supposed to have taken its origin in the heathen time, when the christians tried by force to prevent the druids from observing their accustomed rites of sacrificing in the open air and on the hills. The druids are said to have placed watches round their mountains, who, with their dreadful appearance, hovering round their fires and clashing with their weapons, frightened the enemy, and the ceremonies were proceeded with." It is hardly worth while perhaps to mention, that Mr. Allen did not make his appearance and that Herr Staudigl sung his part. Of Vieuxtemps' style of playing there can be we should think but one opinion—it is beautiful. Of his music there appeared to be a diversity of opinion, for our part we are content to say that it pleased us, particularly the first part, where the sostenuto tones of the violin, with the orchestral accompaniment produced a somewhat novel and pleasing effect. Miss Birch re-appeared after a wandering tour of some duration on the continent, undertaken with the idea, we suppose, of catching some sparks of inspiration in a southern clime; the result of which has been that she sings, we think, with a little more animation than before, although we speak with great hesitation on this point. Herr Staudigl must always sing well, and yet the music of the aria did not strike us as being very effective, notwithstanding the great name of Mozart. Monsieur Blaes is a very sweet player on the clarinet, but the music

was not of any character. Her Majesty and Prince Albert honoured the performance with their presence, but the room, notwithstanding such interesting patronage was not very much crowded.

**DRURY LANE OPERA.**

FIRST APPEARANCE OF M. DUFREZ THIS SEASON.—The favorite opera of Guillaume Tell was again chosen, that the, so called, "first tenor of Europe" might display his powers in the part of Arnold, the character in which he is rather celebrated in France;—the other parts were taken by Misses. Romer, Betts, and Poole—and Messrs. Stretton and Borrani, conducted by Signor Schirra, as usual.

We find M. Duprez much improved in his English, he pronounces some words with almost perfect expression, and acts with energy and feeling, though we cannot admire gestures which disturb one's gravity with the idea of a French dancing master.

The manager of Drury seems to suppose that an audience should be satisfied with the performance of an opera, crowded with the display of all sorts of costumes and stage effect—with a divertissement of bad dancing, and plenty of loud crashing in the orchestra,—that this is the way to exhibit the works of genius, and to create a love for music, and a correct taste for its execution:—we think the idea erroneous, and that a more lasting success is to be achieved, by attending to the production of works in accordance with their real character, and the intentions of the composer.

The whole performance, on this occasion, with the exception of M. Duprez and Miss Romer's singing, was done in the most heavy and lifeless manner: the orchestra is a disgrace to the national theatre—it is powerless in the first and second violin part, and deficient in basses, and its accompaniments are miserably muffled and indistinct.

With regard to Duprez' singing, we cannot give much praise—his expression is sentimental and good, but his vocalization is bad, and the quality of tone husky and thin—his falsetto too is seldom in tune; in short, we think there are better tenors in England, without putting Europe to the test.

The house was very well filled, and welcomed the foreigner with hearty applause.

SOIREE MUSICALE IN AID OF KING'S COLLEGE HOSPITAL.—We were favoured with an invitation to this very excellent little drawing room Concert, at the residence of Dr. Royle, the worthy and respected Dean of the College. The music was under the direction of Mr. Neate, a gentleman very well known for his high taste and skill as a performer. All the talented artists gave their services gratuitously; and to show their worth we have only to mention their names—Madame Dulcken, Madlle. Schloss, Madame F. Lablache, Miss M. B. Hawes, and the Misses Pyne; Kroff, Brizzi, F. Lablache, Meyer, Case, and Goodban. The piano playing was the gem of the evening, though the whole music was beyond mediocrity and went off very successfully. The entertainment was most liberal and refined, and we sincerely trust the funds were benefited by this very charitable undertaking.

**NOTICE.**

So much of our space being necessarily occupied by introductory articles we are compelled to defer reviewing some very interesting books.

The rapidity with which the design of this Journal has been executed precludes the possibility of inserting any correspondence from Italy and the other seats of art; we expect to receive communications from Rome, Paris, and Germany, in time for the next number.

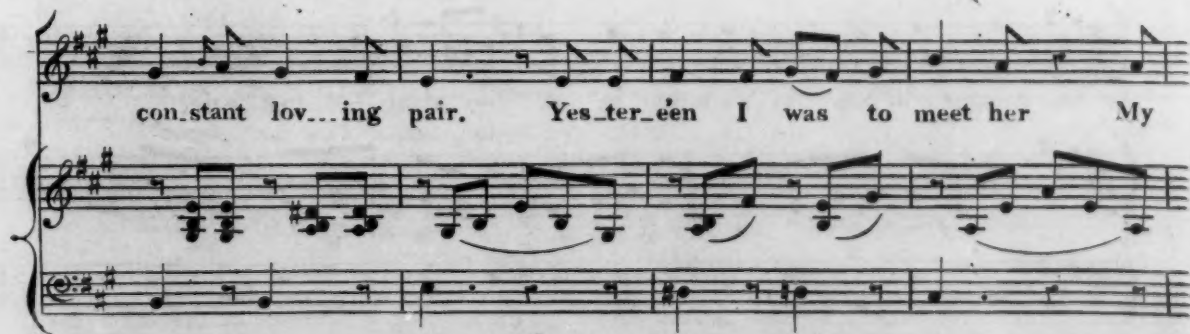
The press of passing events prevents us, also, from noticing the Suffolk Street Exhibition, the Diorama, &c., in this number.



THE VICTIM.*Allegro Moderato.*

PIANO

FORTE.



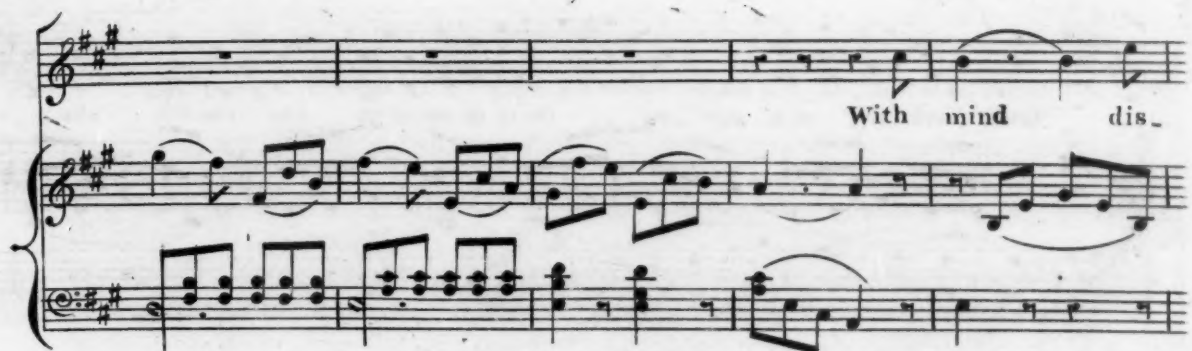


heart was in a flame with what joy I thought to greet her A\_

\_las.... she ne....ver came..... I love a

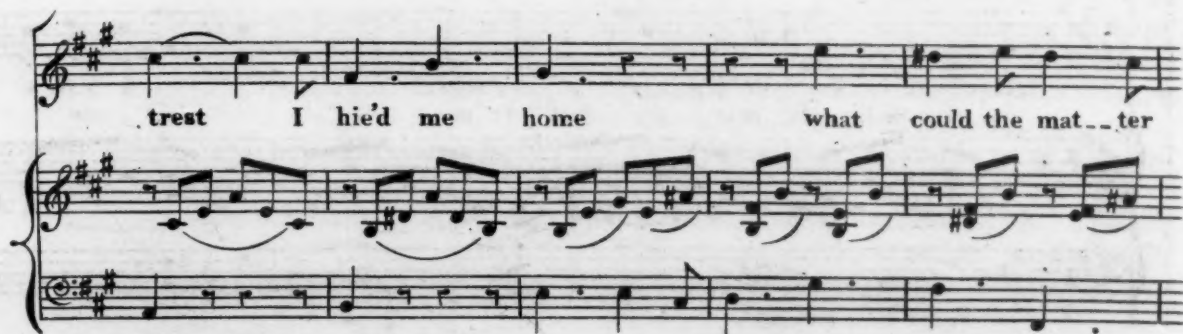
maid and she loves me Oh she is pas.....sing fair..... I

thought how hap--py we might be A con-stant lov-ing pair.



With mind dis\_

This system contains the first staff of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a series of eighth notes in the right hand and chords in the left hand.



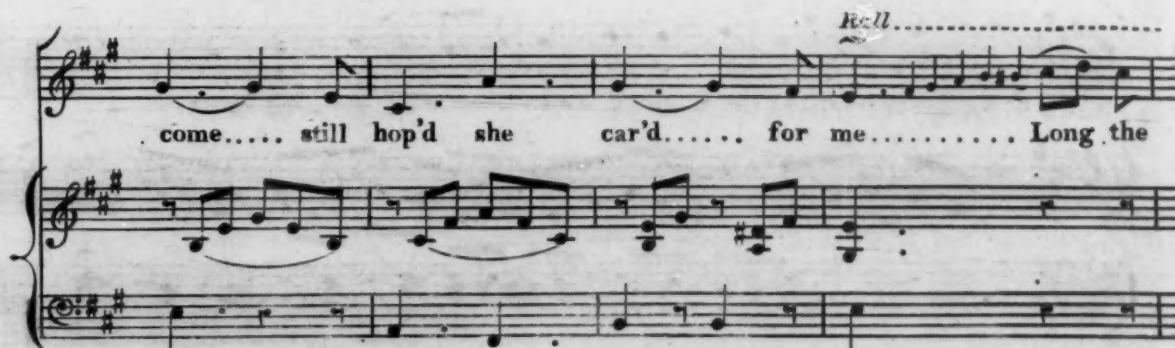
trest I hied me home what could the mat\_ter

This system contains the second staff of music. The vocal line continues with a half note C5, a quarter note D5, a quarter note E5, and a half note F5. The piano accompaniment continues with similar rhythmic patterns.



be And I al.....though.... she did not.

This system contains the third staff of music. The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment features a more active melody in the right hand.



come..... still hop'd she car'd..... for me..... Long the

This system contains the fourth staff of music. The vocal line begins with a half note C5, a half note D5, and a half note E5. The piano accompaniment continues with a steady eighth-note pattern in the right hand.

*A Tempo.*

truth could not mis...car...ry Next morning at the church she a-

no...ther swain did mar...ry And left me left me

*Cres. cen. do*

left..... me in..... the

*f*

lurch..